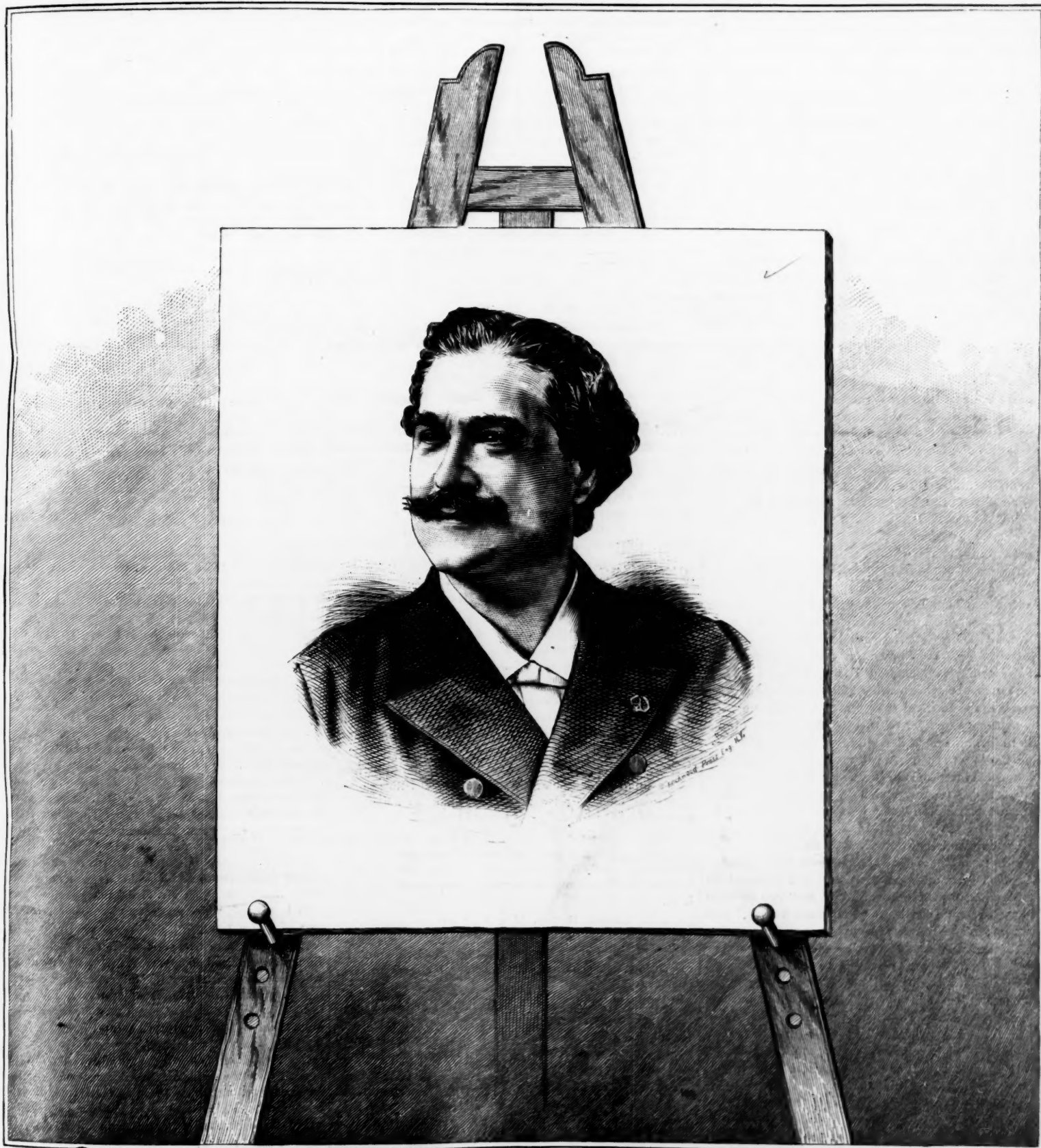


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NEW YORK, SATURDAY, NOVEMBER 19, 1881.

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ERNESTO ROSSI. ✓



NEW YORK, SATURDAY, NOVEMBER 19, 1881.

STUDENTS of composition should not be harassed by rules and restrictions, but have the fundamental principles of art pointed out to them; for the theory and practice of music is based upon well-defined natural laws, and built up by a series of solid arguments, which lead to astonishing results.

THE seven colors of the rainbow seem at first sight to be precisely analogous to the seven notes of the musician's diatonic scale, yet composers do not regard this. They habitually refer the various colors to the different qualities of tone, noting correspondences between vermilion and brilliant tones, as of the trumpet, &c., and rich browns to the lower notes of the trombones, &c. Thus they regard the rendering of a symphony for the orchestra on the pianoforte, as a gorgeous painting reduced to a steel engraving.

ALTHOUGH it is considered desirable that to properly see a painting one should be at a certain distance from it, as, for instance, three times its height, yet no such rule can be laid down respecting music. Some persons like to go into a lofty gallery, for they say that "sound ascends." So it does, but it descends also. In fact, it spreads equally in all directions, as from the centre of a sphere to every point of the surface. Many persons like to be near the centre of the hall, while others, and especially good musicians, prefer to be near the orchestra and on the first-violin side. The former like to regard the work in a general way, while the latter prefer to hear every detail of the score and imagine the general blending of the whole.

IT is remarkable that, although in the plastic arts the forms are found in Nature, in music they are the creation of the musician; yet in both arts mathematical principles have prevailed from the earliest ages of which we have any record. These principles being once accepted as true, exercised a dominating influence on all products of the arts. Hence the ancient Egyptians, although extremely fond of good living, are depicted as lean and hungry-looking, tall and haggard, and are not individualized. The sacred canon so fettered artists that, after the date of the first pyramid, the truth of nature was disregarded. In the Pharonic era, in Memphis, and elsewhere on the banks of the Nile, more than 7,000 years ago, various canons of art were followed. The Hindoos also had their sacred laws of proportion, which are recorded in Sanscrit manuscripts entitled "Silpi Sastri." These are the oldest of which we have any record. The human figure is here divided into one hundred and eighty parts. The Ancient *Cabala* was known to the ancients generally, and was especially well employed by the Greeks. They used the circle, the square, and equilateral triangle, with marvelous results, in the time of Phidias. As to music, it is only necessary to refer to the gigantic labors of the Chinese to formulate and define scales, and lay down inexorable laws for the guidance of musicians in the structure of musical instruments, &c., to the different temperaments of the Hindoos, Persians, and other ancient nations, and particularly the Greeks, whose scale, as determined by Pythagoras, made it impossible for them to produce enjoyable harmony. Soon after harmony was discovered, its mathematical proportions were demonstrated. Not long after counterpoint was invented its contrasting motions were measured off as "two notes to one" in the second species, as "four notes to one," and so on. In the construction of canons in the various intervals the strictest laws respecting measurements were observed. Science has, therefore, to all appearance, played a more important part than idealism even in music. For that reason we need not be surprised to find our age stigmatized as realistic, in which the practical sciences influence the arts. Bach's music is (by those who have not attained a high power of appreciation) frequently spoken of as the result of cold calculation, wanting in spontaneity, &c.; because this great composer, while pouring out his emotions, made his music conform to the highest scientific requirements. Our modern pianofortes are disparaged as mechanical, and their temperament as reducing to a dead uniformity the intervals; yet, after

all is said, the arts of different peoples and ages, with their varieties and peculiarities, remain alike in this one respect—they show uniform obedience to an accepted *Cabala*.

MINOR TOPICS.

VON BULOW's dislike to female musicians is well known. Nevertheless a lady, named Laura Rappoldi, recently made her debut in London, about whom Von Bulow has gone so far as to say that she is by far the most highly gifted and brilliant pianiste of recent times. He further states that he has never heard so splendid a performance of Beethoven's great sonata in B flat (opus 106), even by the most renowned pianists (to say nothing of *lady* pianistes), as that he listened to when Frau Rappoldi was at the piano. Thus it is shown that the bitter Doctor can be just when his conscience is satisfied.

TIMES are changing even in England. Over twenty years ago, it has rightly been said, that there was no chance in music for an English singer or teacher, unless he took a foreign cognomen and put on Italian style. Singers had to suffer a change of name, or, at least, embellish their own with Italian endings. Thus Henry Campbell was transformed into the imposing bombast, Enrico Campobello. Things are assuming a more healthful aspect, and plain Henry Campbell will soon receive the same amount of patronage as the stilted Signor Enrico Campobello, provided that equal talent is manifested by the Italian and Englishman.

THE concerts of the past season in England did not pay very well, according to reports. Many societies lost several thousand dollars, others several hundreds. Very few organizations offering musical entertainments for public patronage could show a square balance account at the close of the year. In this city the best paying musical performances were those devoted to light comic operettas, although outside of the metropolis only scanty support was offered troupes presenting the latest ear-tickling strains. Is the musical market overcrowded?

BRIEFS AND SEMI-BRIEFS.

...The Arion Club of Milwaukee gave a recital of choruses to invited guests, November 8.

...The second chamber concert of Agnes Ingersoll, Wm. Lewis and M. Eichheim, was given at Chicago on Thursday afternoon.

...Reichmann, the violinist, and Kübel, the pianist, of Washington, went to Frederick, Md., to assist at the grand organ concerts given by Lucy Reich, of that city, last week.

...It is reported that Rose Dana, now with Rice's Comic Opera Company, has an offer from a leading operatic manager, and that she will probably accept on her return to New York.

...The Orpheus Club, of Springfield, Mass., will open the season of 1881-2 with a stronger chorus than ever. Among the soloists expected to be secured is Anna Louise Carey.

...Ida Shapleigh, of Springfield, Mass., who played with Willie Edouin's "Sparks" Company last season, has been offered an engagement with Alice Harrison's "Photos" Company.

...J. Philip Soussa, director of the Marine Band, having been elected director of the Opera Association, Washington, is drilling a chorus of one hundred voices on the "Chimes of Normandy."

...Last week "Madame Favart" was performed at the Grand Opera House, Chicago, by the Comley-Barton Company, it taking the place of "Olivette," which held the boards the week before.

...The Calef Sisters think seriously of withdrawing from Rice's Comic Opera Company soon, unless Mr. Rice should reorganize his "Surprise Party," as he talks of doing, and sends them out with it.

...The concert given at Lacrosse, Wis., by Emil Berg, assisted by the Normanna Saengekor, was a complete musical and financial success. Clara Louise Kellogg was to be at Lacrosse on November 16, under the auspices of the Y. M. L. A.

...G. Edward Bishop, long a prominent musician of Hartford, a member of Colt's band and orchestra and an occasional composer, has retired from the profession and removed to Woonsocket, R. I., where he will engage in other business.

...Mrs. N. H. Allen gave the first of her series of piano recitals at Unity Hall, Hartford, on Saturday, November 5. Her work is well spoken of. A new Steinway concert grand was used, and it is said to be the finest instrument ever publicly exhibited in that city.

...Anna Long, soprano of St. John's Choir, Detroit, has retired, soon to be married to a wealthy gentleman of New York. She is replaced by Miss Jones, a very promising soprano. The other members of the quartet are Gertie Perry, contralto; Mr. Andrus, tenor; Mr. Stanley, basso. The

chorus numbers some sixteen voices, the whole in charge of the organist and director, J. de Zielinski.

...The Mendelssohn Quintet Club, of Boston, gave its first concert at Sydney (Australia) in Masonic Hall, on Saturday, the 1st of October. The programme on that night embraced the Allegro vivace from Mendelssohn's Quintet, op. 87; two numbers from Raff's quartet, "The Miller's Pretty Daughter;" Boccherini's Minuetto, Soedermann's Swedish Wedding March and solo selections by Mr. Schade (flute), Mr. Schnitzler (violin), Mr. Ryan (clarinet) and Mr. Giese (cello). Cora R. Miller, who accompanies the club, sang "Se Crudele," from "Betty" (Donizetti), and "To Sevilla" (Dessauer), creating a perfect furor with her rich and beautiful voice and personal charms. She was recalled several times and presented with several bouquets of magnificent flowers tied together with streamers of red, white and blue, surmounted by a gold eagle. Miss Miller is an American lady that has made her studies in this country with Mr. de Zielinski, Sig. Moderati and Madame Hall, and her great success among the conservative English of Australia is another triumph for us.

...The two concerts of chamber music to be given this season by the well known pianist, Bernardus Boeckelmann, will be very interesting. The first one takes place next Monday evening, November 21, at Standard Hall, a fine programme having been prepared for the occasion. The assisting artists besides Mr. Boeckelmann will be Anna Drasdil, Max Liebling, accompanist; Reinhardt Richter, violinist, and Emil Schenck, violoncellist.

...On Tuesday evening, November 8, a concert for the benefit of the Reunion Presbyterian Church was given at Central Music Hall, Chicago. The programme was rendered by F. T. Baird, organist; Wm. Lewis, violinist; Evelyn Frisbie, pianist; Agnes Ingersoll, accompanist; the Apollo Quartet and the well known Harmonia Quartet; Mrs. Farwell, Mrs. Balfour, Messrs. Clark and Sloan.

...The Chicago Choral Union gave its first concert of the season with a fine programme on the evening of November 10. The conductor, Julius Fuchs, played several organ works—among them Liszt's great fantasia on *Ad nos, ad salutem undam*, from Meyerbeer's "Prophete," and one of Schumann's fugues on the letters B. A. C. H.

...The first grand concert of the season of the Milwaukee Musical Society came off November 11. The programme was Schumann's "Paradise and the Peri," and the soloists Mme. de Lussan, of New York; Jennie Dutton, of Chicago; Paul Lindau, of Cincinnati; and Bella Fink and Mr. Roehrich, of Milwaukee.

THE ORGAN, PIANO AND VOICE.

...Organists will be glad to hear that a chain of electric signals has been successfully adopted for wedding purposes in the Second Baptist Church, St. Louis. E. M. Bowman, organist. By the use of these signals the movements of the bridal party, after its arrival at the church, can be instantly made known to the minister and organist, thereby acting as a preventive against delays or mistakes, which often cause much annoyance to all those participating in the service.

...The two organ recitals recently given by Saint-Saëns on the Liverpool Town Hall organ were not as successful as had been expected. The real interest of the audience was centred in the "Improvisation," which formed the second part of one of the programmes. According to report, however, this "Improvisation" did not come up to anticipation, and on this account a general verdict was arrived at that Saint-Saëns shines better as an executant on the pianoforte than on the organ. Of course, it must be borne in mind that the French musician could not escape being contrasted with the master organist, Mr. Best, who, in turn, as a pianist has no public reputation.

...Lovers of piano music will be much pleased to hear that S. B. Mills intends to give some recitals this winter in Steinway Hall. This favorite pianist has only been occasionally heard the past season or two, and then not in works of the most lofty and extended character. The programmes of his recitals will doubtless be of the most interesting character, and as to the interpretation of the separate pieces, nothing need be said. At each recital he will have the assistance of other well known artists, so what might be regarded (if all piano) as monotonous will not be so. Hermann Brandt is to be Mr. Mills' able coadjutor in the first recital, a name which guarantees excellence. Mr. Mills is sure of a hearty support.

...A private correspondent referring to the famous French organist and composer, Ed. Batiste, says: "He cultivated a lower style than does Guilman and the best men of to-day, finding it more to his profit or pleasure to write for the people rather than above them; but, nevertheless, I incline to the belief that Batiste's natural gift was greater than is Guilman's. Batiste was never wanting for beautiful themes, while Guilman's ideas are often rather dry, although generally well elaborated. In this direction he seems to excel Batiste, notwithstanding, however, that Batiste knew how to write in a scholarly style. Batiste contented himself with just hinting at that knowledge in his pieces. He was a genial player, possessed a retentive memory, improvised delightfully, and was one of the most charming companions

I ever knew. I used to sit with him in his organ loft on Sundays, at both services, and never once saw him use a note except for his part in the choir work. All his solo work was performed from memory or improvised, and he played Bach very well."

...Of the numerous singers who make their debut in a metropolitan city during the season a true success can only be chronicled of a few. Mlle. Vachot has gained a good position in the interpretation of certain operas, as has also Mlle. Juch. Although the success may be limited, in so far as it is emphatic in so far must it be considered genuine. Of concert singers, with the exception, of course, of Adelina Patti, the local stage is not likely to display a brilliant galaxy of talent this season; but, as the general public has become used to mediocrity, the absence of stars will not be felt. Singers lack the spirit of novelty, and sing the same well-worn works over and over again. And yet there are infinite resources in the way of vocal music.

...No candidate was deemed worthy to receive the silver medal at the recent annual competition for prizes at the Royal Academy of Music, London. Prof. Macfarren struck the right chord when he remarked: "I admit the extreme difficulty of the vocal tests demanded by the examiners; while admitting this, however, I contend that the standard of excellence should be an exalted one." There is much food for thought in the above expressions, especially for singers who believe that a little study and a pretty voice are always sufficient to carry their possessor anywhere, and enable one to reap a rich harvest of success. The trouble is, a "grand scena" must be performed before a simple ballad has been thoroughly mastered.

FOREIGN NEWS IN BRIEF.

...The late festival of French, Belgian, and Swiss vocalists and instrumentalists held at Brighton, England, has been unsuccessful from a financial standpoint. Loss about \$2,000.... The Russian pianist, Tchaikowski, is reported to be getting on with the composition of an opera to be called "Mazeppa." ...Jules de Swert, whose opera, "Die Albigenser," is to be represented in Graz next December, is at present staying in Antwerp, where his work is being translated into French.... The composer of the symphonic score of "La Korrigane," C. M. Widor, has brought back, as the result of his holidays, a new "Suite Polonaise" for piano, a sonata for piano and violin, and a transcription for piano of his own "Chant Séculaire," and his violoncello concerto.... C. Saint-Saëns has completed the first act of his grand opera, "Henri VIII."... Madame Augusta Holmes, the admired composer of the "Argonauts," has finished a new symphonic work entitled "Prologue," which is intended either for the Padeloup or Colonnes concerts.... Herr Ludwig Meinardus, of Hamburg, has composed a new oratorio, "Simon Petrus," which has been recently produced in that city.... On November 4, the anniversary of Felix Mendelssohn's death, the newly studied "Cedipus auf Kolonos," with Mendelssohn's music, was produced in the Dresden Court Theatre.

Concert Reviews.

GEORGE MAGRATH gave his first concert at Steinway Hall with the assistance of the Thomas Orchestra, fulfilling the expectations of his most sanguine friends and admirers. His executive ability is so great that he plays apparently with great ease, and at a very high rate of speed, movements which have greatly taxed the powers of his seniors. His technical acquirements generally are so very great that he may set himself to perform the highest tasks. Being still very young in years, it is probable his style is as yet unformed, and we may well assume that ere long he will succeed in making a *fortissimo* still more mighty, and will acquire a greater breadth of style and masculinity. The performance was so very good as to provoke or challenge criticism, and make it a pleasant duty. Mr. Magrath's attainments are so high that he need ask from his critics no consideration or kindness; nor need they feel called upon to hide the real truth in the name of charity. The selection of Rubinstein's concerto in D minor (which was heard here from the composer's own hands, and made so vivid an impression) shows no mean prowess. In Chopin's A flat study and Tarantelle, and in Weber's waltz by Tausig, some idea was gained of his ability to keep up an unflagging *prestissimo*. He has the good wishes of New Yorkers, who are naturally proud of their countryman.

The appearance of Adelina Patti in this country after so many years' absence was, naturally, an event of no ordinary importance. Some little dissatisfaction has been expressed at the excessively high price charged for seats, and, on this account, the audiences have not been over large. Of the singing of Mme. Patti it can truly be said that the term "perfect" is entirely applicable to her. Her voice and execution are both remarkable. In such selections as the "Shadow Song," from "Dinorah," and the aria "Bel Raggio," from "Semiramide," she displays qualities that are inimitable, and which prove her to be the chief cantatrice of the world. Her rendering of old-time ballads is also exquisite, the sentiment of the words being charmingly expressed. Hypercriticism is out of place when applied to Mme. Patti. Suffice it to say that she carried the audience with her in every piece she sang. It is to be regretted that the artists who perform with her are

not all as good as could be wished. Signor Nicolini is not, however, so bad an artist as some papers have attempted to make him out. In fact, in some selections he sang remarkably well, and surprised even some of the prejudiced. The violinist, Mlle. T. Castellan, is an excellent artiste, and delighted able judges. The pianist Signor Gorno, plays well, but no more; Sig. Pinto sings quite well, but Mr. Levilly, Signor Salvati and Mlle. Hohenschild are only mediocre artists, a regrettable fact.

The invitation concert given by Jennie Claus, in the smaller hall of Steinway Hall last week, was quite a success. She is a violiniste of great merit, lately arrived in this city from San Francisco. Her performance of Mendelssohn's violin concerto and other works was well received by critical musicians, who unanimously agree in awarding her a high position as an expressive and intelligent performer. Mr. Sternberg played some piano solos in an artistic and effective manner, especially some pieces composed by himself, which display great ability in their conception and general workmanship. He was received with much heartiness, and ably sustained the position he has already made for himself here. Caryl Florio accompanied in his usual excellent style.

The concert given by the Carreno-Donaldi Concert Company at the Germania Theatre last Sunday night was poorly attended. The best performer in the troupe is, without doubt, Mme. Carreno, whose piano selections of a high class were well and expressively interpreted. She proved herself to be throughout the evening a superior artiste. Of Signora Donaldi little can be said, for her voice is not good and her method is rather poor. Mr. Hock played the cornet as well as usual, but many passages were too forceful for the size of the building. Signor Ferranti amused by his buffo singing and acting, but Signor Stantini displayed only the most ordinary ability, and should hardly attempt to sing in a first-class concert.

"Preciosa."

THE fine performance by the German company at Drury Lane of Weber's musical drama of "Preciosa," provides the critic of the *Telegraph* an opportunity of giving an interesting account of how Weber came to compose the music to the work. The libretto—or rather the play—was written by a German dramatist named Pius Alexander Wolff, who, as soon as it was completed, applied to a musician named Eberwein for the requisite incidental music. Having obtained what he wished, he submitted the entire work to the Berlin Intendant, who rejected it as "likely to create a false interest" in the hands of robbers then infesting the neighborhood of the Prussian capital. Wolff's acquaintance with Weber subsequently ripening into friendship, he was led to ask the composer of "Der Freyschütz" for better music than Eberwein had written. With this request Weber complied, although the result of an earlier effort of the same nature, in connection with Rochlitz's "Der erste Ton," had proved the reverse of encouraging. It is interesting to note with what earnestness and ardor the master threw himself into the task thus imposed. He had but just finished "Der Freyschütz," and might well have rested pending the bringing out of that triumphant work. Instead of doing so, he took up his weary pen once more, not, however, till with conscientious care he had steeped his mind in gypsy lore, and breathed the very air of gypsy romance. Many another composer would simply have taken the lines to be illustrated, and jotted down the music without more ado. Weber, on the contrary, read books on gypsy and Spanish life till his imagination became excited in the right direction, afterwards so arranging in his mind the suggestions of his fancy as that he could sit down and write the overture first, though it is made up of themes taken from the body of the work. The music was soon completed. Beginning May 25, 1820, Weber finished the score on July 20, and sent it off, with full directions to Wolff regarding the proper performance of each number. The first representation took place at Berlin in the following March, and we are told that, though newspaper criticism concerned itself very little with the music, the public recognized at the outset charms which have never since been disputed. It is almost superfluous to speak here of the overture, the one song, "Einsam bin ich," sung by *Preciosa*, or the concerted numbers. These are more or less familiar, which cannot, however, be said of the music written to accompany certain parts of the dialogue. Some of Weber's most characteristic and striking beauties are here displayed, though comparison with Mendelssohn's later and bolder efforts in the same line—witness "Athalie," "Antigone," and "Edipus"—makes the passages seem timid and reticent. However this may be, the fact remains that Weber's delicate and suggestive music gives infinite charm to the spoken lines, and aids the text no little by helping to complete its poetic environment. The performance of the music showed that the Meiningen company had not neglected to qualify themselves for the generally efficient discharge of such a task. The famous "Im Wald" met with admirable treatment at their hands, while Fraulein Schweighofer, as *Preciosa*, sang the song to which reference has already been made with appropriate simplicity and charming expression. As for the purely dramatic performance, it was simply perfect. As always with this company, the details of the representation were complete. The gypsies carried illusion to its farthest point. They were gypsies not only in appearance but in manner—in the wild energy of their dances, in the abandon of their attitudes, in their childish curiosity about the dress of the lords and ladies who came among them, and in their eagerness to further, to their own advantage, the more equal distribution of property. That "Preciosa" is one of the greatest triumphs of the German season cannot for a moment be disputed.—*London Musical Standard.*



NEW YORK, SATURDAY, NOVEMBER 19, 1881.

SOOK AND BUSKIN.

...Salsbury's Troubadours have been playing to poor houses at Albaugh's Holliday Street Theatre, Baltimore.

...Mattie Ferguson, a promising amateur of Indianapolis, has joined the Marie Prescott Company, and will play juvenile parts.

...The genial Raymond, in his new play, "Fresh, the American," drew immense houses at the "Detroit" on the 7th, 8th, and 9th inst.

...Manager Deakin, of the Milwaukee Academy of Music, is making a great success of Sunday matinees. Pat Rooney played there November 8-14.

...Billy Sheridan, the Irish sketch artist, was taken sick during his last engagement in Indianapolis, and died on Friday, the 4th inst., in Cincinnati.

...The Tourists played to fair business at Ford's, Baltimore, last week. A new comedy drama, called "The Planter's Wife," has been the attraction this week.

...There is some talk of converting the Park Theatre, Indianapolis, into a first-class vaudeville theatre. Such a change, it is thought, would prove remunerative.

...Collier's "Banker's Daughter" Combination appeared at Marshalltown, Iowa, Nov. 9, before a large and appreciative audience, and received merited applause.

...Leavitt's Minstrels appeared in Fort Wayne, Ind., and did not give satisfaction. The "Galley Slave" Combination appeared at the same place on the 11th.

...Louis Aldrich and Charles T. Parsloe, in "My Partner," had a successful week at the Academy of Music, Baltimore. Baker and Farron have appeared there this week.

...At the Indianapolis theatres, during the past week: John T. Raymond in "Fresh;" Adams & Forepaugh's "Humpty Dumpty;" Frank Mayo; Barlow, Wilson, Primrose & West's Minstrels.

...Collier's "Banker's Daughter" Company played to over \$800 at Cedar Rapids, Iowa, on November 7. Joe Murphy followed at same place on November 14; Maggie Mitchell, 16th.

...Manager Miller, of the Reading, Pa., Opera House, has succeeded in effecting an engagement with Fanny Davenport, supported by a first-class company, to give a performance of "The School for Scandal."

...At Springfield, Mass., November 8, Annie Pixley in "M'liss," to a good house; November 9, Madison Square Theatre Company in "Hazel Kirke," to a crowded house; November 11, Genevieve Ward in "Forget-me-not."

...The new Memorial Hall at the Soldiers' Home, Dayton, Ohio, was opened November 7, with dramatic readings by James E. Murdock. The Legion of Honor Company opened the dramatic season at this theatre on November 10.

...Joe Jefferson filled the Milwaukee Opera House as full as it could be packed, October 31 and November 1, with "The Rivals" and "Rip Van Winkle." At the same house, Hill's company played "All the Rage," to small houses, November 2-6.

...Fay Templeton, in "La Mascotte" and "Olivette," played at Cedar Rapids, Iowa, on November 4 and 5. Her company has been playing to packed houses all through that region. The Paine-Brocolini Comic Opera Company was at Cedar Rapids yesterday.

...At the Academy of Music, Buffalo, the Boston Ideal Opera Company, on closing a very successful engagement, was followed by the Madison Square Theatre Company in "Hazel Kirke," and by Oliver Doud Byron. The Leavitt Specialty Company has been doing a big business at the Adelphi Theatre. John A. Stevens, in "Unknown" and "Passion's Slave," is doing a big business at St. James' Hall.

Death of Mrs. Edwin Booth.

MRS. EDWIN BOOTH, who has been very ill for nearly a year, died on Sunday at four P. M., at her parents' house, No. 13 West Fifty-third street.

Mary McKicker, the second wife of Edwin Booth, was born in a Western city in 1849. Her maiden name was Mary Rannion. Her mother subsequently became the wife of J. H. McKicker, the manager—so many years the leader of theatrical enterprise in Chicago—and the child took the name of her stepfather, and grew up as Mary McKicker. She was married to Mr. Booth on June 7, 1869, at Long Branch, N. J., where for a time they resided. Mrs. Booth, as Miss McKicker had in the meanwhile made her first professional appearance in New York, on the occasion of the opening of Booth's



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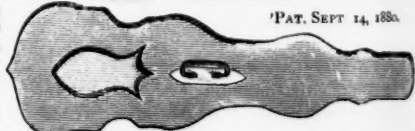
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WITH IMPROVED ROTARY VALVES.

Also, with German Piston and with Patent Piston Light Valves of celebrated makers French, German and Italian Strings, and Musical Merchandise in general.

NEW VIOLIN CASE

Without exception, this is the neatest, most durable and prettiest shaped Violin Case ever made. It combines lightness and durability, is full lined and air-tight. The Box is made of Black Walnut, and shaped like the Violin, has a place for two Bows and a receptacle for Rosin and Strings. Handle on top or in front. The greatest Violin Players of our day pronounce it the best Box to carry and preserve the Violin.



'PAT. SEPT. 14, 1880.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBISCH & SONS, 46 Maiden Lane, New York.

Theatre, February 3, 1869, when she appeared as *Juliet* to Booth's *Romeo*. This tragedy was succeeded, on April 12, by "*Othello*"—Booth acting the *Moor* and Mary McVicker appearing as *Desdemona*. "*Othello*" held the stage till May 29, on which date Miss McVicker made her farewell appearance. She then retired from the stage.

Mrs. Booth was seriously indisposed when she went to England with her husband, in June, 1880, and while abroad she had the attendance of eminent physicians, and everything was done for her that skill could compass or affectionate care provide. After her return last summer, her mental malady took such a shape that her husband was presently compelled to keep out of her presence as much as possible, although, of course, his practical care of her never ceased. This unfortunate and distressing state of domestic affairs has led to the publication of many slanders against Edwin Booth, as obnoxious to truth as they are cowardly and brutal. In his affliction—thus deeply embittered by the malice of inveterate and willful enmity—he will have the sympathy of all right-minded persons, no less than the consciousness of duty thoroughly, honorably, and tenderly fulfilled in the most delicate relation of life, and under circumstances well calculated to shake the strongest spirit.

Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

By ARLINGTON.—No. XXVIII.

[COPYRIGHTED.]

THIS new theatre, the third in New York city, cost the company of comedians \$1,625, then accounted a goodly sum of money. Their scenery and wardrobe cost \$1,000. This new house, on Chapel street, was constructed to hold \$450, and they often came up to that figure, their average receipts being \$300. They played only sixteen nights, and this brought them \$4,800. Their current expenses they estimated at \$625, or at \$39.07 a night.

Many names of the old Hallam Company are heard of no more; some remained in Jamaica, and some died of the yellow fever; new faces and names are now to be found in this company—the Philadelphia company of comedians. These are: David Douglass, Lewis Hallam, the younger; Mr. Allyn and his wife, both of whom joined Douglass in Philadelphia in 1759, he appearing as *King Henry* in "*Richard III.*" while his wife appeared as *Isabella*. The following new names also joined the company in Philadelphia: Owen Morris, the comic old man, and his wife; he acted the part of *Lord Stanley*, while she appeared as *Lady Anne*. Then there was Mr. Quelch, Mr. Tomlinson, Mr. Sturt, Mr. Ried, one of the old American company, and Mr. Tremaine, a name already familiar with the dawn of the drama; but from this Tremaine's position in the new company it cannot be inferred that he is the worthy cabinet maker of New York, once a shining light of Murray and Kean's Company. A rising member was Master Adam Hallam. The ladies were: Mrs. Douglass, Mrs. Morris, Mrs. Allyn, Mrs. Crane and Beatrice Hallam.

This new company opened its season on Thursday, November 19, 1761, with Rowe's tragedy of "*The Fair Penitent*" and Garrick's farce of "*Lethe*." Upon November 23, "*The Provoked Husband*," and upon November 26, 1761, the following was the bill:

By Permission of his Honour, the Lieutenant Governor,
By a Company of Comedians,
At the New Theatre in Chapel Street, on Thursday next, being the 26th day of November instant, will be presented a tragedy,
written by Shakespeare, called

HAMLET, PRINCE OF DENMARK.

Hamlet.....by.....Mr. Hallam	Lucianus.....by.....Mr. Tomlinson
King.....by.....Mr. Douglass	Francisco.....by.....Mr. Tremaine
Horatio.....by.....Mr. Read	Gravediggers.....by.....Mr. Quelch &
Ghost.....by.....Mr. Quelch	Queen Gertrude.....by.....Mrs. Douglass
Polonius.....by.....Mr. Morris	Ophelia.....by.....Mrs. Morris
Laertes.....by.....Mr. Allyn	Player Queen.....by.....Miss Hallam
Marcellus.....by.....Mr. A. Hallam	
Guiltenstern.....by.....Mr. Sturt	

To which will be added a ballad farce, called

A WONDER! AN HONEST YORKSHIREMAN.

Gaylove.....by.....Mr. Quelch	Sapsall.....by.....Mr. Sturt
Blunder.....by.....Mr. Allyn	Arabella.....by.....Mrs. Morris
Slango.....by.....Mr. A. Hallam	Combrush.....by.....Mrs. Douglass
Muckworm.....by.....Mr. Morris	

Mr. Douglass will be obliged to those ladies and gentlemen who had not an opportunity of delivering their tickets at "*The Provoked Husband*," to send them to his lodgings at Mr. Keene's, confectioner, on Hunter's Quay. Those ladies who would have places kept in the boxes will please to send a sensible servant to the theatre at 3 o'clock every play-day.

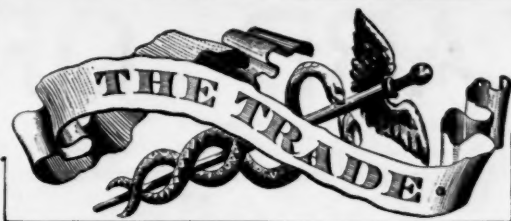
No money will be taken at the door, nor any person admitted without tickets, which are to be sold by H. Gaine, Printer, Bookseller and Stationer, at the Bible and Crown, in Hanover square.

Box, 8 shillings. Pitt, 5 shillings. Gallery, 3 shillings. The door to be opened at four and the play to begin precisely at six o'clock.

No person can be admitted behind the scenes.

[To be Continued.]

....At Detroit, J. S. Clark, the excellent comedian, played four nights and one matinee, ending November 5, at Whitney's. The entire week, beginning November 7, A. M. Palmer's Union Square Company was booked at the same house, playing in "*Daniel Rochat*," "*The Danicheffs*," and "*Banker's Daughter*." Few realized the excellence of the company, and there were indifferent houses on the start, which improved before the engagement closed.



NEW YORK, SATURDAY, NOVEMBER 19, 1881.

THE installment plan has largely entered into the selling of musical instruments. From one to three years is generally the time allowed purchasers by this system. When the buyer agrees to pay in full for the instrument in twelve months, no addition is made to the original price—at least, this is the common practice. When, however, eighteen, twenty-four and thirty months are required by the purchaser, naturally enough the price of the instrument is proportionately raised, in order that a fair percentage may be realized on the outstanding capital invested. Of course, numerous sharp tricks are often resorted to by both sellers and buyers when instruments are handled in this way, which result in many law quibbles and consequent exposures. No one should buy an instrument on the installment plan who cannot guarantee punctual payments, otherwise much annoyance and worry will have to be endured, with, perhaps, the eventual loss of the instrument. Of course, some dealers can be depended on not to take undue advantage of a purchaser's temporary financial embarrassment, but others cannot; and, therefore, it is always best to be on the safe side.

THE electric light is finding its way into piano and organ manufactories. The need of a thoroughly good, strong and steady light by which important work may be continued after the light of day has disappeared seems at last to have been discovered, and those in the musical instrument trade have not been slow to avail themselves of it. The chief manufacturer of felts in this city now employs the electric light in his mills, and finds that it considerably facilitates the work of filling orders which need the employees' overtime to complete. Enterprise of this kind always pays in the end, even if the original outlay be large. During many of the dark winter days a bright, powerful light is needed in factories devoted to making fine parts of instruments, such as actions, &c. The electric light fulfills every requirement, and will, no doubt, eventually replace gas in every well-ordered and important factory—and this aside from the question of cost. Practical inventions soon find their way into every place where they may be utilized.

NEW YORK musical instrument manufacturers can afford to be happy, seeing that they are called upon to furnish the trade in Canada with most of the instruments that are disposed of there. Canadian dealers visit this city in order to buy large invoices of goods, the purchases being in some cases so large as to necessitate the engagement of special cars for their transport. Not only in near Canada do American goods find a ready sale, but in South American countries which skirt the Pacific Ocean, New York pianos are reported as becoming very popular. On the other hand, it is said that pianos of English manufacture when brought to this country are sold quite cheap, however excellent a name they may bear in England, and that, generally speaking, they last but for a comparatively short time. Altogether, therefore, American instruments are still going forth to conquer further territory, the full development of which it is very hard to predict. Western Texas will be canvassed this year as it never was before, and is very likely to yield a profitable return for the time and labor expended there.

A "NATIONAL Fair Trade League," as applied to musical instrument manufacture, has been formed in London, at the head of which stands Henry Brooks, Jr. This gentleman has issued a circular, in which he says that English piano and organ manufacturers are suffering a very serious and growing injury by the one-sided privilege that the German, French, and American makers enjoy of glutting the English markets with pianos and organs, while English instruments are excluded from their countries by prohibitive duties. He suggests that some combined action be taken to improve this condition of things, and further says that if English manufacturers were protected by the English government, which should handicap foreigners in the same proportion as they do the English, there would be a stimulus given to British employers and workmen; and a greater demand for home-made instruments would induce English makers to ac-

quire more capital, and invest it in improved machinery and appliances to enable them to turn out pianos to the foreign models, and organs after the American style, should buyers continue to desire the same. Here, then, we have an out-and-out acknowledgment that American instruments are in general demand in England's capital, and that they will so continue to be almost an assured fact.

IF the building of new factories and extensive additions to the old is any indication of prosperity among musical instrument manufacturers, then must they be in a most flourishing condition. Reports of the necessity of increasing facilities already at command are continually being received, and this increase is generally quite extensive. Factories which even a year ago were large enough to meet the demands made upon them are now found to be too small for present requirements. Trade is so good that many orders are delayed, and, although this delay is occasionally exasperating, it nevertheless shows a pleasant prospect for the future. Notwithstanding that music has almost become a necessity, although it may still be placed in the catalogue of luxuries, the trade in this branch of commerce has assumed such gigantic proportions as almost to surprise the most sanguine believers and supporters of the divine art. Twenty years from now, however, what is considered a huge business at present will assuredly be deemed comparatively insignificant.

IT seems almost certain that ivory must eventually be wholly usurped by some other article, whether celluloid or something of a similar kind. A certain English key maker is said to have remarked that celluloid looked very white, but that he found it difficult to fix on the keys. Considering the quantity of celluloid that is now used in this country, the complaint seems a trifle strained. That a substitute for ivory is demanded for two reasons,—scarcity and high price—is shown by the fact that such an article as celluloid has been put upon the market. A later invention still of the same kind is that denominated "Finkine," derived from the name of Karl Fink (with A. Dolge), its inventor. It is said to be even cheaper than celluloid. Whatever composition takes the place of ivory, it is very certain that it should have its lasting quality, for the piano keyboard is not generally renewed except in very rare instances. To the trade every saving, the aggregate of which tells at the end of the year, is of importance.

NOTES AND ACTIONS.

-F. Connor reports business excellent.
-T. L. Waters reports business as being excellent.
-E. J. Roberts, music dealer, Waterbury, Conn., is dead.
-The agent for the Chase piano in Cleveland is J. T. Wamelink.
-The northwestern agent of the Chase piano is J. B. Bradford, Milwaukee.
-Balton & Smith, organ builders, Montreal, Can., are about to dissolve partnership.
-There are twelve prominent music firms in Chicago, seven of them being branch houses.
-Owing to a large increase in orders, Weser Brothers have to work every night till ten o'clock.
-George Lang & Sons, piano key makers, have advanced the wages of their employees from 10 to 15 per cent.
-D. H. Baldwin & Co., Cincinnati, presented a handsome piano to the Jewish fair recently held in that city.
-The Mechanical Organette Company shipped last week a very large number of instruments to South America.
-M. Steinert, New Haven, was among the visitors to Steinway & Son's warerooms last week, and left considerable orders.
-C. H. Martin, Cleveland, Ohio, intends to add sheet music to his business. He has branch houses at Canton, Ohio, and Oil City, Pa.
-Every visitor to Julius Bauer & Co.'s stand at the Chicago Exposition was presented with a piece of music—the "*Bauer Grand March*."
-The employees of Strauch Brothers asked on Monday for an advance of from 10 to 15 per cent. on their wages. An understanding was arrived at.
-Will Drach, for some time salesman in the retail department of John Church & Co., Cincinnati, has now charge of the Chicago branch of that house.
-P. C. Van Lear, Auburn, N. Y., expressed his delight with the Behr Brothers & Co.'s pianos one day last week. Mr. Van Lear is a connoisseur in such matters.
-It is said that one of the most beautiful upright pianos ever seen in Cincinnati is the cabinet grand "*Weber*," inlaid with ivory, in ebony finish, that Smith & Nixon displayed at

Send for Prices of the **PACKARD ORGAN** Manufactured by the
FORT WAYNE ORGAN CO., FORT WAYNE, Ind.

C. KURTZMANN — **GRAND** — **PIANOFORTES**
SQUARE and UPRIGHT,
 Nos. 106, 108 & 110 Broadway,
 BUFFALO, N. Y.

First Medal and Diploma at the Centennial Exhibition, Philadelphia, 1876.



Gold Medal at the
 World's Fair, Vienna,
 1873.

STECK

Gold Medal at the
 World's Fair, Vienna,
 1873.



Has received the Highest Honor ever obtained by any Piano Manufacturer for

GRAND, SQUARE and UPRIGHT PIANOS,

"For greatest power, pleasing and noble quality of tone, pliable action and solid workmanship, novelty of construction in an independent iron frame, and placing strings in three tiers,"
FACTORY, 34th St., bet. 10th & 11th Aves. | WAREROOMS, No. 11 E. 14th St., New York.

STRAUCH BROS.,

— MANUFACTURERS OF —

Grand, Square and Upright

PIANOFORTE ACTIONS,

Nos. 116 & 118 Gansevoort St., Cor. West St., New York.

GEORGE BOTHNER,

MANUFACTURER OF

Grand, Upright and Square

Pianoforte Actions,

144 and 146 Elizabeth St., New York.

J. P. HALE

Is making 100,000 of those splendid **NEW SCALE UPRIGHT and SQUARE PIANOS** for the Trade, at **HALF-PRICE**. They
 are the only **HALF-PRICE PIANOS** made that have stood different climates successfully for the past twenty years.
 Call and see them at **THIRTY-FIFTH STREET and TENTH AVE., New York.**

J. M. PELTON,

Manufacturer and Dealer in

PIANOS AND ORGANS,

28 East Fourteenth Street, New York.

SEND FOR CATALOGUES AND WHOLESALE PRICE LIST.

Established in 1857.

J. W. BRACKETT,

Manufacturers of

GRAND,

Upright and Square

PIANOFORTES.

Patent Pedal

Upright Pianofortes

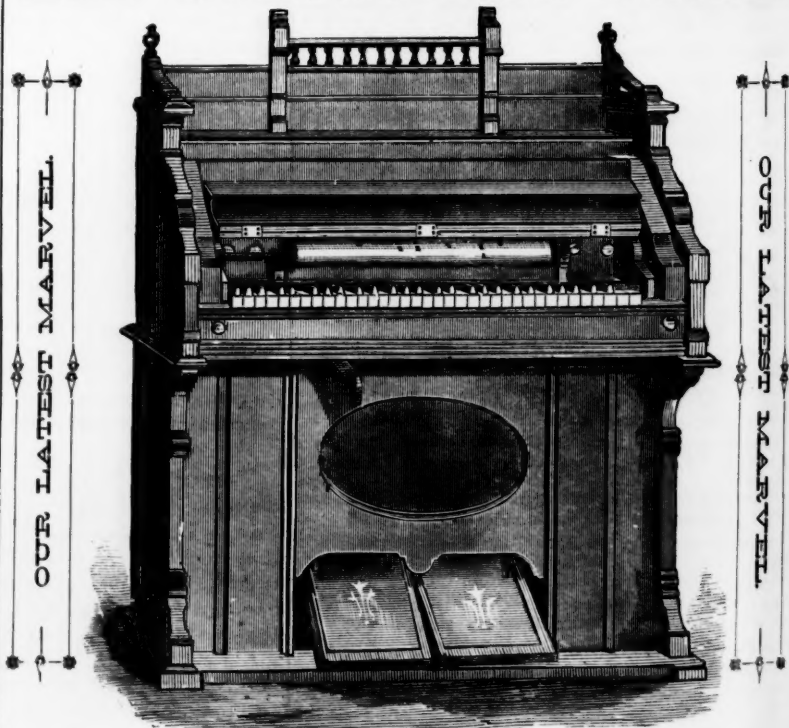
a Specialty.

WAREROOMS AND FACTORY.

581 Washington Street, BOSTON.



THE COMBINATION ORGAN.



THE COMBINATION ORGAN is a marvel of ingenuity, having a full five octave key-board, and from four to fourteen working stops; giving any one who understands music, or wishes to study it, the use of the key-board, the same as an ordinary organ, while in an instant it can be changed into an automatic organ, so that those who cannot perform upon the keys, or have no knowledge of music whatever, can perform the most difficult, as well as the most simple, music. With a little practice the key-board and the automatic parts can be played together, producing fine orchestral effect.

THE MECHANICAL ORGUINETTE CO., 831 Broadway, bet. 12th & 13th Sts., N. Y.

the exposition, and which is now on exhibition at their ware-rooms.

...J. & C. Fischer will occupy their new factory in a few days.

...John Stark, dealer in musical instruments, Chillicothe, Mo., has sold out.

...It is contradicted that F. W. Helmick, Cincinnati, has made an assignment.

...James & Holstrom report that the demand for their up-rights is increasing.

...Horace Waters received last week an order for four pianos from Bermuda.

...A new organ factory has been established by J. A. Powell, Montgomery, N. Y.

...Ditson & Co. will locate next spring at Broadway and Eighteenth street, this city.

...J. F. Williams, of Cincinnati, is canvassing Texas in the interest of the Chase piano.

...The stock of Charles Ruperich, keyboard manufacturer, this city, has been attached.

...B. N. Smith has to work nights so as to fill in time the large number of orders on hand.

...Knollin's church organ attachment is handled by Church & Co. in the Western States.

...It is said that W. W. Kimball, Chicago, is about to establish a branch house in Milwaukee.

...Root & Sons Music Co., Chicago, has appointed R. S. Howard manager of its piano department.

...A catalogue of the Fouchard & Co. piano has recently been issued by J. B. Bradford, Milwaukee.

...The Mechanical Organette Company has an accumulation of orders on hand for its musical cabinets.

...It is said that Baldwin & Co.'s warerooms in Cincinnati look more like handsome parlors than business marts.

...The Weber piano is a great favorite around Waukegan, Ill. It is handled in that section by C. W. Hudson.

...Among the visitors to the city during the past week was C. Flood, dealer in musical instruments at St. John, N. B.

...H. C. Hazen, manager of Billings & Co.'s rental department, says that this branch of the firm's business is immense.

...Behr Brothers & Co. have increased their manufacturing facilities so as to produce from fifteen to twenty pianos weekly.

...Francis Bacon did twice as much business during the month of October this year than he did in the same month of 1880.

...It is said that Charles Drury, of Cincinnati, claims the honor of having made the first iron frame ever put into an American piano.

...J. W. Punteny, recently manager of the Indianapolis house of D. H. Baldwin & Co., has formed a connection with Church & Co., same place.

...There has been such a run recently on George Steck & Co.'s baby grands and uprights that the firm's warerooms are now empty of these instruments.

...It is said that the immense Burdett organ, with three banks of keys and a full complement of pedal base, displayed at the Cincinnati Exposition, created quite a sensation.

...Henry Mason, treasurer of the Mason & Hamlin Organ Company, was in town on Monday, returning from attending the funeral ceremonies of his brother's wife at Orange, N. J.

...Chickering & Sons displayed at the fair of the Charitable Mechanics' Association, Boston, twelve pianos, which were remarkable in design, construction, and for richness in material and finish.

...The following abstract from a communication of White, Smith & Co., Boston, to Behr Bros. & Co., is significant: "The cylinder top came to-day all O. K.; it is fine in every way, and attracts much attention."

...Mrs. A. B. Green, agent for C. M. Loomis, at Danbury, Conn., has done quite a large business this fall. She sells both for cash and on the installment plan, and it is said that she handles only the best instruments.

...Geo. Steck & Co. appointed on Monday last Thomas Cottrell, Martin's Ferry, Ohio, as the firm's agent for that place, Wheeling, W. Va., and the country surrounding both. Mr. Cottrell was at the firm's warerooms on the day mentioned.

...Trade at Louisville, Ky., is reported to be good. At Fauld's music store, which is headquarters for all musical people, the usual activity reigns, and a large business is doing. At Tripp's, Baldwin's, and other houses, the trade seems brisk also.

...Some time ago a rumor was in circulation that R. Cable, Jr., of Cable & Sons, was about to turn over the management of the concern to his brother on January 1, on account of his large and successful business in the New York Mining Stock Exchange. Such rumor Mr. Cable contradicts, and says that, after devoting twelve years to bringing his piano

business to its present successful state, it is not his intention to subject it to any change, but that he will, as always, give it personal attention.

...J. Howard Foote, the sole United States agent for the Courtois instruments, reports the trade in those goods as constantly increasing, and that Antoine Courtois & Mille have been compelled to enlarge their factory in order to meet the demands of their three agencies. Mr. Foote has handed THE COURIER a copy of *Le Progrès Artistique*, a journal published in Paris, containing the following notice, to which a translation is appended:

[From *Le Progrès Artistique*, Paris, October 21, 1881.]

C'est avec une entière satisfaction que nous apprenons l'agrandissement des ateliers et magasins de l'excellente maison de facture d'instruments Courtois, actuellement maison Antoine Courtois et Mille.

Depuis la nouvelle raison sociale, cette maison ne fait que prospérer par la bonne organisation et les soins que M. Mille ne cesse de consacrer au progrès de sa fabrication.

De nombreuses commandes de France et d'Angleterre ainsi que de l'Amérique ne cessent d'affluer. Pour ce dernier pays, qui compte tant d'artistes, M. Mille a établi un agent, M. J. Howard Foote, 31 Maiden-lane, à New York et Chicago.

Chacun sait qu'à Londres le représentant est M. Chappell, 59 New Bond street, et que celui de Saint-Petersbourg, qui a succédé à M. Buttner, est M. Rahter, 22-24 Perspective Newsky.

Nous souhaitons pleine réussite dans les nouveaux plans de cette grande maison si en faveur dans le monde des instrumentistes, parmi lequel elle a su se créer une clientèle importante digne de sa fabrication supérieure.

TRANSLATION.

[From *Le Progrès Artistique*, Paris, October 21, 1881.]

We learn with entire satisfaction of the enlargement of the factory and office of the excellent house which manufactures the Courtois instruments, now Antoine Courtois & Mille.

Since the formation of the new copartnership this house has been very prosperous under the good organization and care which Mr. Mille has constantly bestowed on its manufacturing progress. Numerous orders from France and England, as well as from America, do not cease to flow in. For the latter country (America), which contains so many artists, Mr. Mille has appointed as agent J. Howard Foote, at No. 31 Maiden lane, New York, with a branch house at Chicago.

Every one knows that the London representative is Mr. Chappell, No. 59 New Bond street; and the St. Petersburg agent is Mr. Rahter (successor to Mr. Buttner), Nos. 22 and 24 Perspective Newsky.

We wish complete success to the new plans of this celebrated house, so favorably known to the world of instrumentalists, with whom it has secured an important patronage worthy of its superior instruments.

...The Boston *Courier* says that Ivers & Pond, 597 Washington street, having secured the first prizes at the last two fairs of the Massachusetts Charitable Mechanics' Association for their celebrated pianos, are now candidates for a first prize from the Institute Fair, and they make a very fine display of instruments. The enviable position held by these pianos in the estimation of the musical world is because they have the qualities of a first-class instrument in a high degree of perfection. The tones are clear, beautiful and brilliant, pure and even throughout the scale, and the action is satisfactory to the most sensitive touch. In power and full resonance of tone they equal the best instruments of their class. They are constructed of the finest and most costly materials by the most skillful workmen, and they are guaranteed to excel in durability and tone staying qualities.

...J. N. Pattison visited, early in October, the American Institute Fair, and naturally his attention was specially directed to the musical instruments there on exhibition. During his inspection of this department he examined Behr Brothers & Co.'s new style of upright piano with the cylinder top, and was so pleased with it that he communicated with the firm and asked permission to visit the factory, which was at once accorded. Here he examined all the instruments, and expressed himself to the effect that they were the most elegant he ever played upon, excepting those of Steinway & Sons. Being anxious to have such excellent goods to offer for sale, he intimated his desire to the firm, and an agreement was at once entered into that a wareroom and office should be opened, with Mr. Pattison as manager. Such a branch is now in operation at 42 Union square, where the firm's pianos will always be on exhibition.

...August Gottfried Ritter, organist of the Cathedral of Magdeburg, recently celebrated his jubilee on the completion of his fiftieth year of professional work. One of the presents offered was an "album," containing fifty-four pieces for the organ written by the most distinguished professors of the instrument in Germany. This "album" has been published, and contains many fine works. But it is the novelty of the idea that will strike every organist, and more especially the good-will and interest displayed in the event by every performer and composer of mark in Germany. Naturally enough, the volume displays the state of organ playing and organ composing now prevailing in that country, and is, therefore, extremely interesting.

...Charles W. Thompson, of the well known music house of Thompson & Odell, Boston, was the recipient of a visit from Gilmore's celebrated band, at his residence at the South End, after the concert on Thursday, November 3. The time between 10:30 P. M. and 2 in the morning was pleasantly spent with selections by the band, choice *morceaux* by the different soloists, and in discussing the bountiful repast spread by Mr. Thompson, who is held in high regard by orchestral and band musicians for his gentlemanly qualities, as well as for his fine ability as a player.

...Mr. Nilsen, one of the salesmen attached to the Mason & Hamlin Organ Company's Chicago branch house, returned from a business trip to Sweden on Friday of last week, and brought considerable orders for the firm's instruments. Mr. Nilsen is himself a Scandinavian, and confines his operations

principally to the people of that race living in the Western States. The firm also received large orders from South Africa during the past week.

...Strauch Brothers shipped last week quite a considerable quantity of piano actions. The firm has now an accumulation of orders on hand, which, with its increased facilities, it expects to fill in time.

...The Decker and Weber agents at Montreal had a conflict a few days ago as to the right of the former to introduce their piano at a concert in Queen's Hall, of which the latter are the lessees. The matter was finally arranged, and the Decker piano was used.

...Steer & Turner, Springfield, Mass., have finished a new organ for the First Church of that city. The wood-work is of black walnut, elegantly carved and ornamented, with fluted pillars, and the pipes are to be finished to correspond with the new frescoing in the church.

...A fire broke out on Friday at Cambridge, Mass., in a building occupied by Woods & Brothers, piano key manufacturers, and George M. Guild, manufacturer of pianoforte cases. The total damage is estimated at \$15,000, probably insured. The fire was of incendiary origin.

...The strike at Albrecht & Co.'s piano factory, Philadelphia, is ended, the firm agreeing to give the workmen the ten per cent, advance demanded, on condition that existing contracts should be filled at old prices. The strike did not retard business, and the firm is able to fill all orders.

...Cable & Sons are filling orders for almost every large city in the Union. Their instruments meet with a ready sale, and it is said that they are becoming more popular every day. Their cases are made by Behr Brothers & Co., which is a guaranty that only seasoned materials are used in them.

...Cable & Sons were offered last week an order for one hundred pianos, which they had to refuse, owing to the large amount of business on hand. The firm is at present turning out about eighteen pianos per week, but will immediately increase its facilities so that its production will be twenty-five weekly.

...H. J. Baker and P. P. Gibbs announce that they have resigned their positions as managers of the imported goods department of the Root & Sons Music Company, Chicago, of which they have had charge since its organization, and have connected themselves with the Chicago house of J. Howard Foote.

...A visit to the various music stores in Detroit reveals the fact that business is "booming" with the dealers. Pianos, band instruments, and sheet music are being heavily purchased by country dealers; and, although crops did not turn out well in Michigan, music-sellers have but little cause to complain of these.

...Marie Mason, wife of Lowell Mason, president of the Mason & Hamlin Organ Company, died at her residence, in Orange, N. J., on Thursday of last week, after a short illness, in the fifty-seventh year of her age. Mrs. Mason was a frequent contributor to several magazines, particularly *Scribner's* and the *Atlantic Monthly*, and wrote a number of Christmas and Easter carols. The interment was at Roseville, N. J.

...J. M. Pelton, so long and favorably known to the trade, has removed his office and warerooms from No. 3 Union Square, to No. 28 East Fourteenth street, a few doors west of Broadway. Here, located in the centre of the trade, and occupying the first floor, which, with its full glass front, looks out to the right on Union Square, and to the left on Fifth avenue, he offers to the trade and the public a fine stock of first-class pianos and organs, wholesale and retail.

...Among the visiting members of the trade to the city during the week were P. C. Van Lear, Auburn, N. Y.; Wm. Spickers, Paterson, N. J.; Mr. Gill, of Gill & Son, Charleston, S. C.; C. Flood, St. John, N. B.; Henry Mason, treasurer of the Mason & Hamlin Organ Company; Thomas Cottrell, Martin's Ferry, Ohio; S. Tower, Cambridgeport, Mass.; D. Walker, Newark, N. J.; John J. Sever, Hornellsville, N. Y.; M. Steinert, New Haven. Most of the above named were visitors at Billings & Co.'s warerooms.

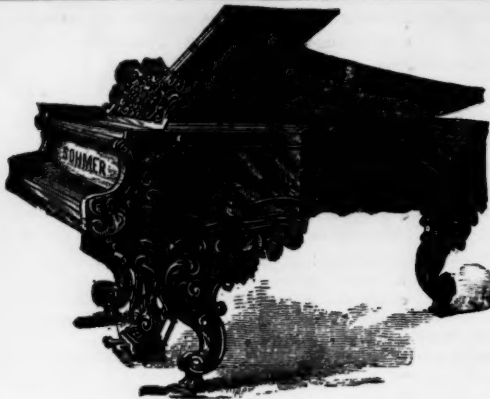
The Musical Instrument Trade in New York City.

[Continued.]

IN 1830 the contract of Robert and William Nunns to make pianos for Dubois & Stodart expired and the latter firm established a manufactory of its own. During the following year, 1831, there entered the factory of Dubois & Stodart, as apprentice, a youth who was destined, in conjunction with a younger brother, to establish, nineteen years later, a successful house in his own name. This youth was Henry Hazleton. He was a son of Samuel Hazleton, an Englishman, who came to this city from London in 1819, Henry being then about two years old. Frederick Hazleton, the younger brother referred to above, was born in this city. He also became an apprentice in the same factory with Henry in 1833 or 1834. After serving his term of apprenticeship, Henry went to Albany and began the manufacture of pianos in a small way with a fellow apprentice named A. G. Lyons, under the firm name of Hazleton & Lyons. This firm was dissolved in 1841, Henry Hazleton selling out his interest and returning to New York. He next worked in the factory of Dubois &

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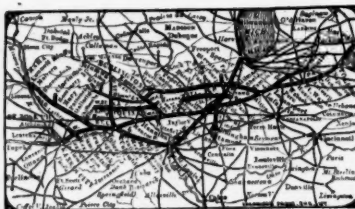
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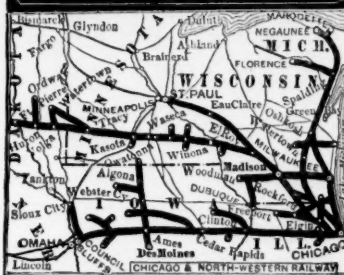
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Seabury, and afterward in that of Raven & Bacon. Frederick Hazleton was also a workman in Raven & Bacon's factory at this time, he being a tone regulator, while Henry was an action maker. Before the brothers left this factory, that is to say, a year or two prior to 1850, Charles Steinway entered it as a tuner and tone regulator, and after they had started a factory of their own, another of the Steinways, Hermann, became an apprentice to them. In 1850 Henry and Frederick Hazleton set up for themselves as Hazleton Brothers. They left Raven & Bacon with the friendliest feeling on both sides, having given them three months' notice of intention to leave, and instructed the workmen who were to fill their places.

The first factory of Hazleton Brothers was at 219 Centre street. A year or two later larger premises were obtained at 209 Centre street. It may be remarked in passing that in the division of work between the brothers, Henry assumed general supervision of the manufacturing while Frederick took special charge of the tuning and tone regulating. In 1858 or 1859 they built a factory at the corner of Greene and Houston streets, on the site of an old Presbyterian church, which had been burned a short time before. Ten years later they purchased the property 34 and 36 University Place and built thereon their present factory and warerooms, a brick building measuring 50 feet on the front, 110 feet deep, and rising five stories above the basement. The firm, as at present constituted, includes John E. Hazleton, a younger brother of Henry and Frederick. Frederick Hazleton, though still retaining an interest in the business, has not been actively engaged in it for some years.

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[To be Continued.]

NEW MUSIC.

[Music publishers throughout the country are requested to forward a their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York City.

1. Happy Smile, Polka.....(piano).....R. Kleinfelder.
2. Mazurka Caprice.....J. Durège.

No. 1.—A very well written polka, superior in merit to pieces of its class and scope. The subjects are not so trifling as those generally met with, and will interest even good players.

No. 2.—Although possessing no great originality, there is a grace and swing in this mazurka which will do much to make it popular. The entire effect of such a work is dependent upon the "piquancy" with which it is played. For those who wish a moderately difficult piece it can be recommended.

F. W. Helmick, Cincinnati, Ohio.

- Never Go Back on a Traveling Man.....(ballad).....C. Baker.

Has absolutely nothing to recommend it except its simplicity, both with regard to the music and the character of the words.

J. H. Howe, Boston, Mass.

- When the Moonlight is Glancing.....(song).....J. H. Howe.

Quite a fair attempt at something beyond the ordinary song published. But there is a certain crudity about the handling of the harmonies, which, to a musician, is evidence of a lack of technic. However, the composer deserves success.

Spear & Dehnhoff, New York City.

1. Les Belles de Newport. Galop.....(piano duet).....H. Maylath.
2. Tidal Wave. Galop.....(piano solo).....Adolf Hoffman.
3. Over Hill and Dale, March....."
4. Young Ladies' Lancers....."
5. The Placid Waltz....."
6. Pearls and Tears. Romance....."
7. Reapers' Return. March....."

No. 1.—A brilliant galop, with interesting and bright subjects. It is written with the usual skill of the composer, and can be made quite effective by a good performance. The usual galop form is adhered to. This piece should have a large sale.

No. 2.—Quite a melodious and brilliant galop, and, being well written besides, should earn for it an extensive sale.

No. 3.—Displays considerable skill in presenting ordinary subjects in an attractive manner. It can be made effective, and will generally please when well performed.

No. 4.—Quite tuneful, and should become popular with the "young ladies," for whose especial benefit it seems to have been composed.

No. 5.—The music is better than the name, for while the former is at least pretty, the latter has nothing in common with it.

No. 6.—More pretentious than either of its companion pieces, yet really less successful. The motives are not of a taking character.

No. 7.—Makes a pretty march of its kind, and shows a certain skill in the presentation of the subjects. The composer has evidently had some experience in writing such works as the above.

O. Ditson & Co., Boston, Mass.

1. President Garfield's Funeral March.....(piano).....E. Christie.
2. Armenian Parade March.....".....T. Michaelis.
3. Billie Taylor. Quadrille.....".....C. Coote, jr.
4. Rochester Bells.....(ballad).....T. Marzials.
5. Funeral Anthem.....".....S. P. Tuckerman.

No. 1.—Is worth very little, musically considered. It is monotonous and ineffective.

No. 2.—Has a characteristic swing about it, but will never become as popular as the same author's "Turkish Reveille." It is, of course, well written.

No. 3.—The most taking melodies in this very popular opera have been arranged with skill and judgment, and the consequence is that a good set of quadrilles may be had by purchasing the above named.

No. 4.—An ordinary ballad, which will, no doubt, meet with a fair degree of success; but the music lacks interest and originality.

No. 5.—As a work of a musician this anthem must be adjudged a failure. There is positively nothing in it to sing or write about.

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U. S. of Colombia.....	1	\$407	1	\$140		
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Hamburg.....			3	960		
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Nova Scotia, &c.....			1	\$300		
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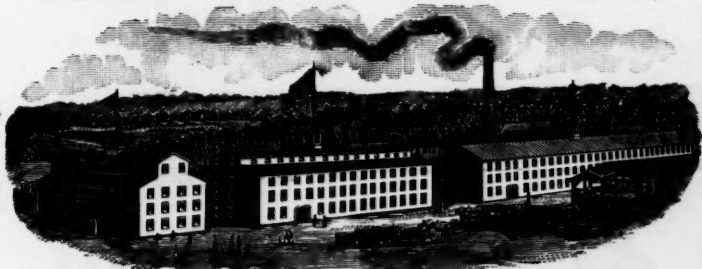
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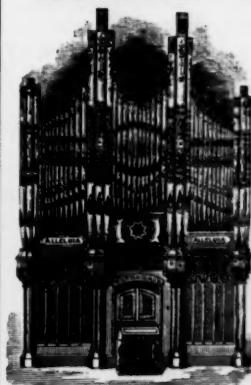
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PARIS, le 12 Août, 1881.

[Translation.]

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